

## Reel Reviews

By DON ALLEN.

It's lucky old Diogenes wasn't seeking novelty or sparkling crispness in New York's cinemas this week. Had this been his quest he would have been forced to turn in at many a "Free Air-Drive In Slowly—Gas \$1 a Gall" service station and motion to the boy to fill up his lamp-tank.

Broadway is just a street again as far as this week's movie offerings are concerned. Maybe it is because David Wark Griffith set such a high target to shoot at in his "Orphans of the Storm," which had a midweek premier at the Apollo Theatre, that none of the Broadway and way stations films shine as brightly as the electric signs outside.

Anyway—

We've been called upon to go into raptures over "Theodora" three times already. And now we're down to hardpan and all we can write is that "Theodora" and her retinue of Leonine actors is still at the Capitol, flanked by the same wonderful musical programme as was given that week.

Last week's music programme at the "World's Largest Theatre" struck home as being about the finest musical offering in New York, and that bet goes as it lays for this week.

Carl Laemmle and his caravan of publicity pushers evidently believe in "Foolish Wives," which is to have a gala opening at the Central Theatre Wednesday evening. They've sent out nicely engraved invitations, all bristling with "Foolish Wives" and have even gone so far as to announce that a seat will be sold for the opening showing of the big spectacle. So sure are they that the opening is going to be a "sell-out" that they've warned every one to attend in formal attire. We'll wait till Wednesday night to see what's what in the film—never mind the audience.

"Fool's Paradise" goes merrily on its way at the Criterion, where before each performance a human queue undulates and interposes with slide-walk traffic on Broadway, and the aforementioned "Orphans" are due to stay in the storm during a marathon run at the Apollo, and the Cameo still houses Mae Murray in "Peacock Alley."

Norma Talmadge in a lovely bit of froth nicknamed "Love's Redemption" is at the Strand; Agnes Ayres makes her first bow as a screen star in "The Lane That Had No Turning," at the Rivoli; and the Rialto's bill is headed by Marion Davies in "The Bride's Play."

### PASSING IN REVIEW

Marion Davies, screenically speaking, is getting better all the time. Of course, she has a lot of room for improvement as a screen actress, but she'll get there after a while if Joseph Urban and a million dollars' worth of scenery will help any.

In her latest picture, "The Bride's Play," unreeling for the week at the Rialto, Miss Davies plays two brides. One is supposed to have lived in the twelfth century and the other is a modern Irish girl. We liked her far better in the twelfth century. She was farther away.

The story, taken as it was from one of Donn Byrne's "Write Us a Story by Thursday" yarns, looks just that, in spite of evident lavish expenditures on the part of the Metropolitan-Paramount people and the herculean efforts of Artist Urban to evolve backgrounds that will best suit the story.

No matter what one may think of Miss Davies as a cinema star; no matter what her classification as an actress—breathless there a person with soul so dead who ever denied that Marion Davies is a hard worker? If there is, let him, her or it drop into the Rialto and spend a week some afternoon while the "Bride's Play" is unwinding. Miss Davies works so hard that she makes nothing but toil out of the "Play" part of the title.

Frank Shannon and Jack O'Brien

(no relation to the guy from Philadelphia), two sterling actors are the stars' chief support when she whisks about in the twelfth century, gets herself all married, finds that it didn't take and takes a mean advantage of an old custom to fly with the man she loves (although her flying wouldn't break any of Eddie Stinson's records). In the more modern settings those in the cast who do all they can to help are: Richard Cummings, Wyndham Standing, Carlton Miller, Richard Cummings, Eleanor Middleton, Julia Hurley, George Spink and Theo Talbot.

The film portion of the entertainment is rounded out by a showing of Buster Keaton's "The Playhouse," which was a big scream last week. "The Sorcerer's Apprentice," by Paul Dukas, played by the Rialto Orchestra, forms the principal portion of the musical setting.

Norma Talmadge is called upon to do much fervent love making and many forgiving and forgiving in her latest, "Love's Redemption," being shown at the head of a rather smooth bill at the Strand this week. Those who like the Norma part of the Talmadge sisterly trio, will like "Love's Redemption," for it gives the star ample opportunity for display. "Love's Redemption" was called from "On Principle," and for once we must admit the producers have improved on the original title. Miss Talmadge, evidently in well pleased with herself in the role of Ginger, a girl of Jamaica (not the Long Island one, but where the real ginger comes from), and during the unfolding finds the solace of life in the reformation of the man with whom she is violently in love. The story, when

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she is brought back to England as the wife of her reformed lover, is a strangely reminiscent of many, many stage, screen and magazine yards. Of course, ringer is a distant, the brand of society affected by the husband and things start going badly for the girl when she goes to the cinema with a capital "C" and finds time for every one concerned. Just how this is brought about is the real snapper in the film and it wouldn't be at all fair to give away the secret.

Harrison Ford is really quite satisfying as the leading man and we know of no villain who would be more cordially hated in the part than Montgomery Love. The sweet young things and the rising young piano movers who brought them all just HATE Love, but one wouldn't think so to see him holding hands all during the darkened episodes. Those filling other roles acceptably are Ida Wartenman, Cooper Cliffe, E. Fernandez, Michael E. Barnes and Frazer Coulter.

The Strand film showing does not

**CONCERTS AND MUSIC.**  
**METROPOLITAN OPERA HOUSE**  
TO-NIGHT, 8.30  
NAVARRAISE  
HARDIAN PIANO UNED.

**AMUSEMENTS.**

**Paramount Pictures**  
**RIVOLI**  
**AGNES AYRES**  
at 49th St.

**"THE LANE THAT HAD NO TURNING"**  
Presented by Adolph Zukor

**GE. ALDINE FARRAR**  
**AND WALLACE REID**  
in "CARMEN"  
Presented by Jesse L. Lasky

**Ben Turpin**  
in "BRIGHT EYES"  
A Mack Sennett Comedy

**Victorina Krigher**  
Prima Ballerina Moscow Grand Opera,  
in "THE FIREBIRD"  
RIVOLI CONCERT ORCHESTRA

**RIALTO**  
MARION DAVIES  
in "THE BRIDE'S PLAY"  
FAMOUS RIALTO ORCHESTRA

**CRITERION**  
Cecil B. De Mille's  
"FOOL'S PARADISE"  
Presented by JESSE L. LASKY.

Only showing in New York



**Jackie Coogan**  
THE KID HISSELF  
in his latest comedy  
**My Boy**

**B.F. KEITH VAUDEVILLE**  
**B.S. MOSS BROADWAY**  
at 41st Street

even hesitate when the final fade-out grows dim on the Talmadge lovers but vamps right into Mack Sennett's latest scream "In Reasonable" and then turns serious again and shows "Edgar Allan Poe," the third of the great American author series.

Strand patrons warmly welcomed back Herbert W. Paulsen, baritone and old vocal favorite of that house. They were joined by the new patrons in their rousing reception. The Strand Orchestra is pleasing, as always.

**AMUSEMENTS.**  
**NEW AMSTERDAM**, West 42d St., Eves., 8.15  
MATS. WED. & SAT., 8.15 to 9.15. No High.  
**ZIEGFELD THEATRE**  
**MARY L. MILLER**  
**LEON ERROL**  
in "THE DREAM MAKER"

**EMPIRE**  
W. & 49th St. Mats. Wed. & Sat., 8.15  
Eves., 8.30. BEST SEATS  
**WILLIAM**  
**GILLETTE**  
in "THE DREAM MAKER"

**HENRY MILLER**  
**BILLIE BURKE**  
in "THE DREAM MAKER"

**KNICKERBOCKER**  
W. & 49th St. Mats. Wed. & Sat., 8.15  
Eves., 8.30. BEST SEATS  
**"BULL DOG DRUMMOND"**  
A Real Melodrama, with A. E. MATTHEWS

**BELASCO**  
W. & 49th St. Mats. Wed. & Sat., 8.15  
Eves., 8.30. BEST SEATS  
**LENORE ULRIC**  
as KIKI

**CORANT**  
W. & 49th St. Mats. Wed. & Sat., 8.15  
Eves., 8.30. BEST SEATS  
**SAN WALLACE**  
**MARY HARRIS**  
in "CAPTAIN APPLEJACK"

**GOOD MORNING DEARIE**  
Musical Comedy GLOBE  
W. & 49th St. Mats. Wed. & Sat., 8.15  
Eves., 8.30. BEST SEATS

**TIMES SQ.** Allan Pollock in  
"A Bill of Divorcement"  
W. & 49th St. Mats. Wed. & Sat., 8.15  
Eves., 8.30. BEST SEATS

**PARK**  
W. & 49th St. Mats. Wed. & Sat., 8.15  
Eves., 8.30. BEST SEATS  
**THE WILD CAT**  
A Real Melodrama, with A. E. MATTHEWS

**LIBERTY**  
**GEORGE COHAN**  
in "THE OBRIEN GIRL"  
MATS. WED. & SAT., 5.00 TO 5.25

**LYCEUM**  
W. & 49th St. Mats. Wed. & Sat., 8.15  
Eves., 8.30. BEST SEATS  
**LIONEL ATWILL**  
in "THE GRAND DUKE"

**MUSIC BOX**  
W. & 49th St. Mats. Wed. & Sat., 8.15  
Eves., 8.30. BEST SEATS  
**IRVING**  
in "MUSIC BOX REVUE"

**SAM H. HARRIS**  
W. & 49th St. Mats. Wed. & Sat., 8.15  
Eves., 8.30. BEST SEATS  
**SIX CYLINDER LOVE**  
With ERNEST TRUCK.

**DULCY FRAZEE**  
W. & 49th St. Mats. Wed. & Sat., 8.15  
Eves., 8.30. BEST SEATS  
**LYNN FONTANNE**  
in "LILIES OF THE FIELD"

**MARIE DORO**  
W. & 49th St. Mats. Wed. & Sat., 8.15  
Eves., 8.30. BEST SEATS  
**OF THE FIELD**  
With FREDERICK PERRY.

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MATS. SATURDAY & SUNDAY, 8.15 to 9.15.  
Extra Midnight Performance WED., at 11.30.

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As Von Stroheim—  
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either there would be—  
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no more—bachelors—  
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He depicts them as they are. And you have seldom seen them from that angle.

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**COMOLLY WILLIAMS**  
and HER OWN SHOW.

**BRONX OPERA HOUSE**  
141st St. & Ave. C  
MATS. WED. & SAT., 8.15  
Eves., 8.30. BEST SEATS  
**"MARY"**  
NORMA TALMADGE  
in "Love's Redemption"

**STANDARD**  
W. & 49th St. Mats. Wed. & Sat., 8.15  
Eves., 8.30. BEST SEATS  
**"GAMEO"**  
and SPECIALTY OF A COMING NIGHT  
**MAE MURRAY**  
in "PETTY"

**OLYMPIC**  
W. & 49th St. Mats. Wed. & Sat., 8.15  
Eves., 8.30. BEST SEATS  
**BEAUTY**  
in "LILIES OF THE FIELD"

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"Another milestone, more spectacular than ever for motion pictures is 'Orphans of the Storm'... a tapestry... interwoven with intrigue and exciting moments... exquisite scenes and intense... surely a great motion picture."—*Evening Post*.

"Far and away the finest screen drama ever seen in this country... wonderful... I was simply overpowered by the terrific forces Griffith turns loose in the theatre... remarkably human and engrossing love story."—*Boston American*.

"Probably the greatest photoplay ever made... beautiful picture follows beautiful picture—thrill follows thrill so fast you can only slump into your seat and gasp."—*Tribune*.

"Griffith's best... he has surpassed himself again... wonderful... exciting... something new."—*Boston Globe*.

## Swept By a Flood of Emotion

"A screen masterpiece... you really live, cry the tears and pray inwardly yet fervently that the onrushing horsemen will arrive... the best motion picture yet seen on or off Broadway... If there is any better bit of suspense and excitement and heart-tearing seconds, it has not been shown in New York... a dress-suited, evening-gowned and movie-blaze audience rose almost as one and begged and shouted for the characters to save the girl."—*Evening World*.

"Flashing the magic that has made him the supreme director of the motion picture world, D. W. Griffith scores a new triumph... wonderful film filled with dramatic suspense and exciting climaxes... matchless beauty... scenes of luxury beyond compare... a cast without a weak link... a love scene that is the classic of all screen passages."—*Evening Mail*.

## Deserves Repeated Visits

"We thought it impossible, but Griffith has outdone himself and given us his masterpiece in 'Orphans of the Storm'... the finest tribute to art and history the motion picture could give."—*Boston Telegram*.

"A spectacle of amazing proportions... gorgeous settings... audience burst into applause... Schildkraut handsome enough to make any girl willing enough to be lost."—*Morning Telegraph*.

"Griffith still the master of all... shows the rising of all Paris... the mad measures of the Carmagnole... its vast canvas is epic compared to 'Way Down East'... master of his masses... piling thrill upon thrill... his most finished and most powerful work... A Griffith at his best."—*The Boston Transcript*, most conservative paper published.

"Thrills the largest size obtainable... emotional tugs, dynamic appeal... symphony of emotions swept across the screen... Griffith has settled once for all the dispute whether movies are art or a place to sleep, for this was flashing lightning... magnificent picture... Lillian Gish's acting is matchless."—*Herald*.

## Deserves Repeated Visits

"The magnitude of a national epic... a superb epic picture which holds the entire length... the picture deserves repeated visits... fetes and feasts and orgies which crowd the screen with beautiful women."—*Evening Telegram*.

"A tremendous forward step in the realm of motion pictures is 'Orphans of the Storm'... it will be remembered as an epic... a story for other directors."—*Evening Journal*.

"Thumps upon you heart strings... exquisite scenes... audience applauded."—*News*.

"There are moments when one has to look away to keep from being entirely swept away by a flood of emotion... drums crashed, horses galloped, gates clanged, knives clashed, strong men cursed and weak hearts stopped beating."—*Sun*.

"Griffith was himself again in 'Orphans of the Storm'... he gives us motion pictures with life in them, a point of meaning and the fire of continuous action... stirring and gripping... his mastery over mobs."—*The Times*.

"Griffith has set the standard of motion picture excellence for the whole world... excellent acting... gigantically constructed photoplay."—*Morning World*.

# "Orphans of the Storm"

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**BEAUTY**  
in "LILIES OF THE FIELD"

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**"GAMEO"**  
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